

The HARPSIGHORD

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HARPSICHORD

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The International Harpsichord Society is a nonincorporated, non-profit organization of harpsichord, clavichord and baroque music enthusiasts who are dedicated to the development and preservation of the instruments and music of the baroque period. Membership in the Society includes a year's subscription to THE HARPSICHORD, eligibility to serve as a local, national or international officer or board member as well as participation in all regular Society activities. The entire range of memberships follows:

Dues are for a one year period.

SUBSCRIBING	\$8
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Requests for membership or additional information may be sent to International Harpsichord Society, P. O. Box 9287, Denver, Colorado 80209.

THE COVER: The contemporary art for this cover was created especially for us by Edwin Golikoff. It introduces a new series of articles by Dr. George Sargent "The Well-Tuned Harpsichord." The cover depicts a disintegrating lyre. Two small leaves represent winds through twisted and tortured strings which create sounds of discord. Yet the staff, which is seen only by its shadow, remains strong and true and the frame seems to be forming a tuning fork indicating that all is not lost and that order will come out of the chaos. Dr. Sargent leads the way on page 8.

GO FOR BAROQUE

by Hal Haney



The reception to the first issue of THE HARPSICHORD has been most gratifying and I hope that the current issue will be equally well received. The problem with producing a magazine such as this is not what to put in, but what to leave out. Limited finances dictate the size of the publication and one can place only a certain number of words and pictures in a set space.

Membership fees alone can not be expected to produce enough revenue to support the magazine and various activities of the society. As soon as our incorporation is approved, we will seek federal and private aid through grants and foundations. The generosity of our nine Contributing Members listed on page 2 made it possible to get our publishing program under way. But now, our only continued source of revenue is from the sale of advertising.

This issue has five classified ads producing a total income of \$24.75. The physical cost of printing and mail-

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SYMPATHETIC VIBRATIONS

"The Do-It-Yourself Phenomenon"

by Wallace Zuckerman

Several people have responded to my last column with a plea to go further into the philosophy of attitudes toward machines and the significance of the do-it-yourself move-



ment. The role of the machine in our society is such a complex subject that I hesitate to attempt it on the spur of the moment. The significance of the do-it-yourself movement (which is related somewhat to that subject) is, on the other hand, much simpler. I am, for the moment, only concerned with the philosophical implications of the phenomenon, not the practical ones.

In my view, man in his evolution from the animal state developed brain capacity (probably accidentally) which enabled him to do a lot more than what that brain was probably intended for (if one can speak of "intention") to provide for food and shelter. This extra brain capacity which has, for example, been responsible for the great works of art and literature, has also caused no end of mischief, since it plunged man into continued, frenzied and expanding activity, a lot of which is highly unnecessary to the human condition.

Because of this, man has gotten further and further removed from what one might call the "prime" or meaningful impulses (food, shelter, perhaps beauty seeking impulses.) At first, say, man grew or hunted his own food, made his own shoes, etc., and traded these for other meaningful goods or services. Then came money

(Continued on page 19)

HARPSICHORD PROGRAM INCLUDED IN PENNA. SUNDANCE ARTS FESTIVAL

It has just been announced that harpsichordist Fernando Valenti will participate in the Sundance Festival of the Arts this summer. Complete plans and dates have not yet been finalized, but the 1968 program promises to maintain the high standards that are expected of this festival.

The Sundance Festival Theater is located on a 55 acre estate in Northern Bucks County (80 miles west of New York City.) Surrounded by forest and state game lands, its focal point is an intimate open-air theater which seats 375 lovers of the arts.

The summer program, which usually covers an 8 to 10 week season, offers ballet, modern avant-garde music, baroque ensembles, jazz, chamber soloists, drama, opera, cinema and poetry.

Details of the 1968 program may be obtained by writing to Sundance Festival Theater, Upper Black Eddy, Pennsylvania.

ACKNOWLEDGEMENTS

The International Society of Harpsichord Builders is proud to give special recognition to the following Contributing Members whose interest and generosity aid materially in the development and preservation of the instruments and music of the baroque period and assists in furthering the various projects and programs of the Society.

Mr. Harold W. Bretz

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Mr. Thomas A. Buesch

Winnetka, Illinois

Mr. Albert B. Cranwell, Jr.

Florence, Alabama

The Reverend Ronald W. Dahlheimer

Rosemont, Minnesota

Mr. John C. Kaplan

Mission, Kansas

Miss Melissa F. Kimes

St. Louis, Missouri

Mr. Pieter R. Mimno

Boston, Massachusetts

Dr. George Sargent

Allison Park, Pennsylvania

Mr. Robert T. Volbrecht

Morris Plains, New Jersey

PIANO BUILDER SWITCHES TO HARPSICHORDS...AT AGE 72!



Elmer H. Hunholz has been building and repairing pianos for many years. He is the talented owner of the long established Roesler-Hunholz Company in Milwaukee, Wisconsin.

At age 72 he decided to build a harpsichord. "I just built the harpsichord as a hobby" he said. "I have had some experience in piano designing and always felt hampered because of its weight. It was a challenge to design an instrument unhampered by an iron plate."

Mr. Hunholz used a basic Zuckermann kit and combined it with his knowledge of piano building to create an instrument that has become very popular in the Milwaukee area. Local musicians often play it in concerts. The Mt. Carmel Church used it for their Christmas concert featuring a choir of 250 voices. It has also been used several times by the Milwaukee Art Center (seating for 800) in concerts for youth.

When Mr. Hunholz was asked about the brilliant finish on his harpsichord he replied: "The material I used on the body is a prefinished vinyl veneer applied over a very stable core wood to eliminate any warpage. This

material will take violent abuse. It is real, unstained walnut about .010" thick covered with a vinyl. The photograph was taken by a commercial photographer who used no filters or trick lighting effects to show the grain. It is exactly as you see it."

Upon close examination, the finish is indeed remarkable. It is almost impossible to mar or scratch. The surface is completely impervious to water, alcohol and other liquids which would ruin most finishes. In addition, it does not dent easily and yet it looks and feels like highly finished wood!

Elmer H. Hunholz has used the most modern materials available to make a harpsichord that can be the pride of its owners for many generations to come.

Members are encouraged to submit photographs and details of their harpsichords for use in future issues of "The Harpsichord". Send all correspondence to Harold L. Haney, International Society of Harpsichord Builders, P. O. Box 9287, Denver, Colorado 80209. If photos are to be returned, please help your Society by enclosing a self-addressed stamped envelope.

INTERVIEW

with Allen Green

This is the second in a series of exclusive in-person interviews which appear regularly in THE HARPSICHORD. All opinions expressed are those of the guest and do not necessarily reflect the opinions of the Harpsichord Society or this publication.

Allen Green, while certainly not unknown in music circles, is a man more people should know. His love for fine music developed very early in his life and has directed his career through the years. He is a graduate of the Harvard School of Music and has studied under Willem Valkenier and E. Power Biggs. He originated the Baroque Series of Concerts at the University of Denver and continues to direct that activity. He is associate Professor of Music at the University of Denver where he teaches both Music History and Literature. His harpsichord recitals are well attended and always receive complementary reviews from the critics. This interview took place in his office on a warm, sunny, spring-like afternoon in January.

THE HARPSICHORD: When did you first develop an interest in the harpsichord?

ALLEN GREEN: Well, it started I guess, when I was in college. I graduated in 1942 from Harvard and had excellent courses in music, music literature and history. At that time it was quite a new idea to have a performance of, say a Bach cantata, using the harpsichord. But we were made to understand that this was proper and correct and that the piano was only a barely acceptable substitute.

I have always kept this in mind. I have always enjoyed hearing the sound of the harpsichord, whether in solo works or not, whenever I could which wasn't very often.

I played French horn in the Denver Symphony for 16 years and all during that time I was painfully aware of the fact that there was no harpsichord in Denver, at least nobody to play one well. This was probably true

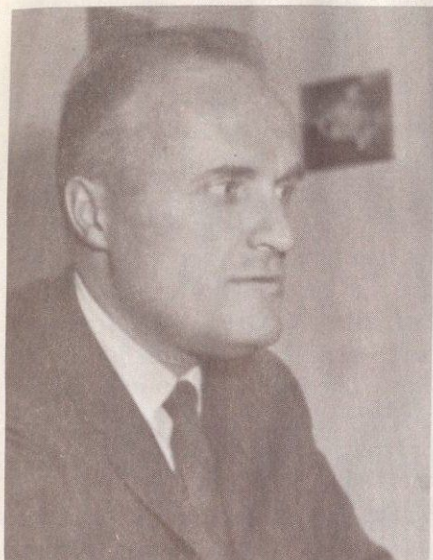


at that time in many cities. We occasionally did music which required a harpsichord but there was no instrument and nobody to play it. This was a situation I thought should be rectified. When I started teaching the history of music, I came in contact with the importance of the instrument as well as harpsichord literature and began to think that I would like to own one some day.

Finally, around 1959, I noticed ads starting to appear which indicated that harpsichords were slowly becoming

available. I began to feel a little better off financially then and decided that instead of getting a new car, I would see if I could buy a harpsichord.

I did a lot of looking around, writing to various people and I had quite a bit of correspondence with the fellow Jones in Los Angeles . . . Jones Clayton. The specifications and price of his instruments seemed to meet my needs and desires better than anyone else. Several people I was able to communicate with recommended



"I played French horn in the Denver Symphony for sixteen years."

ed the Clayton harpsichord so I finally decided to buy one. I still have that same instrument. Some day I hope to get a two manual, but I haven't gotten around to it as yet.

Speaking about one and two manual instruments, the one manual is really quite adequate for most music. Once in a while I wish I had a two manual, I think I could do a little more, but then the trend seems to be getting away from the extreme fussiness of dynamic contrasts and register changes. Some of these players who change the register with almost every note are a little out of vogue now. I think this is probably a trend in the right direction. So this makes the one manual quite adequate according to such standards. Of course, there are some things written specifically for the two manual such as the Goldberg Variations.

The instrument I have has turned out very well. It took an awful lot of fussing with at first. But Jones converted, after a few years, to plastic jacks. He used wooden jacks in the beginning and these took a great deal of fussing. He also experimented with various forms of nylon quills which seemed to be subject to a lot of breakage. But about three or four years ago I converted to plastic jacks and we seem to be getting better quill material now so that the instrument is much more stable. It has worked much

better.

Six or seven years ago, if I had given a recital like the one I gave last night without a good many things going wrong, I would have been flabbergasted! Last night nothing did and I was pleased, but not terribly surprised. I really don't expect anything to go wrong now. Plastic jacks just seem to be very much better.

THE HARPSICHORD: What do you think of current recordings of baroque music using the harpsichord as a featured instrument? What do you think of the quality of the artists who are selected to play?

ALLEN GREEN: Well, of course they vary. Some are good and some are not, same as recordings in any other field. It often seems the case in ensemble music, especially orchestral music, that the harpsichord often gets rather badly slighted as far as its placement goes. Many times it is placed too far away from the mike. You hear some of these concerti grossi and you can just barely tell that a harpsichord is being used. If a harpsichord is there, it should be heard. And there have been some rather resounding reviews like this that I have read too.

I think in the case of many solo works that they place the microphone too near the instrument. You get too much mechanical noise. Too much presence and too much volume. They turn up the volume it seems. This results in the fact that a lot of people, when they hear a harpsichord for the first time in person, in a hall, are flabbergasted to hear what a tiny sound it makes. I think this is rather too bad because I think they come to a concert and expect to have something like this fill the hall. And of course with some of these electronic things, it is possible to do this, but I hope it won't come to that!

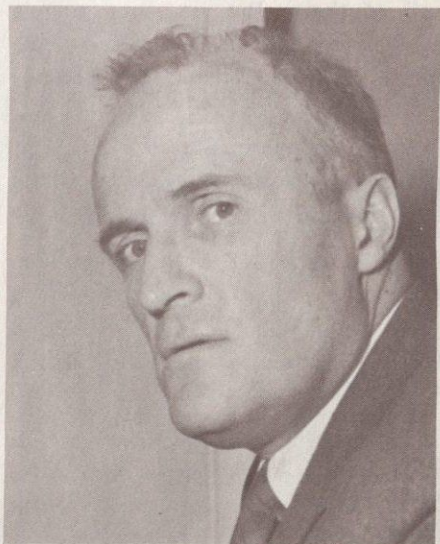
THE HARPSICHORD: Who are some of the harpsichordists playing today you believe are quite good.

ALLEN GREEN: Well, I first got started with this largely from the work of Wanda Landowska and, while she

is no longer with us, I think her recordings, even though they are perhaps a little out of style, are certainly very valuable. One can learn a great deal from them because she certainly had an amazing gift for music making, whether you agree with everything she did or not. Almost everyone does seem to agree that she could really make music.

I heard Rafael Puyana a few years ago in concert from South America and I was much impressed with him. He records sometimes on the Mercury Label. I heard him give a full recital in Cambridge that I was much impressed with. Much more than I have been with a couple of other prominent harpsichordists whom I have heard from time to time.

Of course, Ralph Kirkpatrick is a fine, seasoned artist. Igor Kipness has impressed me with his approach. Kirkpatrick tends to get a little overly academic. Of course, he was the opposite pole from Landowska's style. He studied with her and reacted very violently against the liberties and some of the excesses he seemed to think she went to, and he went in the other direction. But he has mellowed in more recent years, perhaps. It's hard to get to hear these people often enough to have a complete picture of what they are doing in this respect. I think it is really rather difficult to judge the fine points of a harpsichordists playing un-



"I really don't expect anything to go wrong now."



"... but I hope it won't come to that!"

less you actually hear them in concert. Recordings are good to a certain point but especially with the harpsichord, they tend not to give you a true picture all the way through.

THE HARPSICHORD: Have you ever played an electronic harpsichord? Do you have an opinions about them?

ALLEN GREEN: I have never played on one. And have never seen one. I never heard one to my knowledge. However, some people have spoken well of them. But yet some people speak well of everything. I don't see why they shouldn't be at least reasonably effective.

THE HARPSICHORD: Your harpsichord is a contemporary one. Have you ever played on an ancient instrument?

ALLEN GREEN: No. I never have. I have never had this experience. It's something I would like to do sometime, yet I am always afraid of what I might encounter.

THE HARPSICHORD: Have you noticed people taking more interest in baroque music than was usually given to it?

ALLEN GREEN: Yes. It's of course

a much more wide spread taste than it was 10, 15 or 20 years ago.

THE HARPSICHORD: Do you know why this is so?

ALLEN GREEN: Well, there have been various opinions advanced on this. I think largely it's just due to the efforts of the scholars as well as recordings and so forth. This is enlarging the whole musical horizon to the point that people are discovering a lot of very enjoyable music, periods and eras that they hadn't realized before. Of course we approach the baroque through Bach and Bach has gradually caught on in the last generation or so. This has opened up whole new audiences. People try to make a case of the neatness and orderliness of it and all that sort of thing, but I'm not too impressed by that actually. Certainly some of the types and aspects of the romantic era music that were popular thirty years or so ago, don't seem to be so much now.

While I was in college, everyone was turning handsprings over Brahms and now he's taken rather coolly. Young people don't seem to have much interest in him. They seem to go more for Bach, and some of the other baroque people. But this is something I have not been able to assess very well. I do think the efforts of musicologists as well as recording companies in exploring this literature has opened it up to a lot more people plus the fact that we are getting to know Bach a lot better.

It is interesting to occasionally encounter articles by leading critics who contradict us and are inclined to heap scorn on our baroque interests and one of them claims that this is a fad which has just about passed over by now.

THE HARPSICHORD: Who made that comment?

ALLEN GREEN: Schoenberg of the New York Times. But he is very much a 19th century man.

THE HARPSICHORD: Then you don't think that is at all true?

ALLEN GREEN: Well, I certainly

have not noticed. And what I have been able to read and divine from what goes on in other cities of the country, I have not received any impression of this sort.

It is true, of course, that most of this baroque enthusiasm is confined to the late baroque. And this is something that I am not terribly happy about. I try to overcome this as much as possible in my recitals. But it isn't easy. The late baroque is one thing and the early is quite another. There are points of similarity, certainly. And then there is even the area which we would have to call the "middle baroque" which is something of a bridge between the two. But so many of the typically baroque forms we think are actually late baroque forms. And the situation is quite different in the early baroque. The early baroque is still comparatively unknown to the general public.

THE HARPSICHORD: Do you believe this will develop as an added interest, going from the late baroque through to early baroque?

ALLEN GREEN: I don't know whether this is likely to develop or not. I think many of the features of late baroque music which most appeal to people are not present in much quantity in earlier music. It takes somewhat different type of approach. Many of the impressive things of the



"Almost everyone does seem to agree that she could really make music."



"... it's something I would like to do sometime, yet I am afraid of what I might encounter!"

early baroque are vocal works which appeal to a different type of taste. I'll be surprised if the general public is ever able to dig into that in any great extent. But one can never tell.

THE HARPSICHORD: *Do you think the modern rock and roll music has in any way encouraged some people to go to the quieter baroque music?*

ALLEN GREEN: Well, we hear an awful lot about the rock and roll lovers being very fond of baroque music. A friend of mine who runs a record store says the kids come in and get the latest records of the Beatles then they go right over to the baroque department. This is something I have never been able to understand or explain. I really don't see much connection technically, emotionally or anythink else. I would hesitate to say that it was just some sort of fad. Of course I think some of it, among the younger people, is just a way of rebelling against their parents love for Brahms and Tschaikovsky which makes some sense, but I think they can carry it much too far.

THE HARPSICHORD: *What do you think of professional critics?*

ALLEN GREEN: There are several I respect greatly and enjoy reading their reports, but like any job of this sort, it sometimes tends to get a little humdrum so you either say nothing, or go out of your way to say something bad about performances.

Music criticism is somewhat of a necessary evil, and yet as the same time, can be very instructive and informative. Most of the ones I encounter do their jobs well, but it seems that comparatively few go beyond just doing their job to really contribute something. One strong influence in my childhood was the columns of Lawrence Gilman in the New York Herald Tribune. He was a very old-fashioned type of critic with a great flowery style, but he obviously loved music and was able to communicate that to others. He made me love music. There was a humanistic approach here that very many critics these days don't have. Of course, when you review records, here again it is a lot more difficult for a person just to think of anything to say about a record whether it is good or bad. After all, when you have heard twenty different recordings of a Beethoven Symphony, what can you say? But often their observations are quite worthwhile. Sometimes they are in direct contrast with what I think about various performances.

THE HARPSICHORD: *Does a review ever encourage you to buy or listen to a recording to see if your feelings would be similar to that of the reviewer?*

ALLEN GREEN: Oh yes. It often does. I've learned not to take their word for it absolutely. This can often be quite a stimulating influence.

THE HARPSICHORD: *Since you work with music students all the time, have you noticed that one period of musical history seems to be more attractive to students than others?*

ALLEN GREEN: It's hard to say. We always get a limited, but strong, enthusiasm for the renaissance, which is not my favorite period, and we get a lot for the baroque. There is quite a bit of interest for 20th century. We also get students who are real opera enthusiasts and they really respond to this. People who don't like opera don't take it so we don't hear from them. This is the way with other courses too. The opera lovers seem to be the most

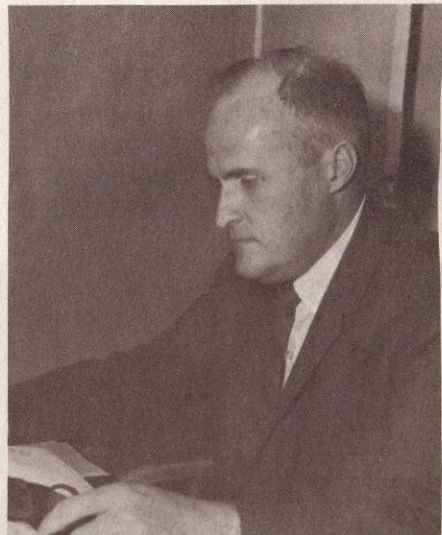
vehement in their support and interest. The difference there seems to be much more sharply drawn than with symphonic music. Almost everyone accepts symphonic music.

THE HARPSICHORD: *Who are your favorite composers.*

ALLEN GREEN: Well, this will sound strange to you perhaps, being a harpsichordist and baroque, but my favorite has always been Wagner, which is a controversial subject to say the least. But this has been going on with me now for more than thirty years so I am pretty sure of myself in that regard. But unlike a good many other Wagner enthusiasts who don't seem to hear anything else outside of that era, I am just about as fond of Bach, Mozart, Beethoven and others who really represent quite opposite poles. And then, further back, I have a tremendous like for Claudio Monteverdi who, I think had quite a lot in common with Wagner. I think I appreciate Monteverdi for the same reasons I appreciate Wagner. Then I am a Mahler enthusiast too, going back long before many other people were paying any attention to him at all. I am by no means confined to baroque and early classical the way that many people are who have an interest in the harpsichord.

THE HARPSICHORD: *Last night, I asked a student at your recital why we*

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"This is something I have never been able to understand or explain."

The WELL-TUNED HARPSICHORD

by Dr George Sargent

The author of this excellent new series, Dr. George Sargent, is an assistant Professor of Music at the University of Pittsburgh, having received his Ph.D in music at Indiana University. His office is located high in the tower of the impressive Cathedral of Learning which affords him a beautiful view of the campus and that gem of architecture, the University Chapel. He is also organist at his church which features a Flentrop pipe organ. (One of his many kindnesses was permitting your editor to spend some time at the Flentrop console.)

Dr. Sargent is undoubtedly the most active and popular harpsichordist and music educator in the Pittsburgh area. Students vie for space in his classes and his home is often filled with baroque music lovers who gather from far and near. He has a fine working collection of recorders, owns an excellent John Morley Model C24 harpsichord and has built a modified Zuckermann clavichord.

His knowledge of renaissance and baroque keyboard tuning systems is exceptional and his talent for writing makes his instructions clear, concise and a joy to read. In a future issue we plan to do an entire article on this remarkable man, but for now, we are proud to publish Part One of his series, "The Well-Tuned Harpsichord."

The Editor

It is a strange phenomenon of our age that very few players of stringed keyboard-instruments have any notion of how to tune. For pianists, this may not be a serious short-coming, since the steel frame of the piano makes the pitch of that instrument quite stable; two or three tunings a year are usually enough, and most pianists can afford a professional tuner for this.

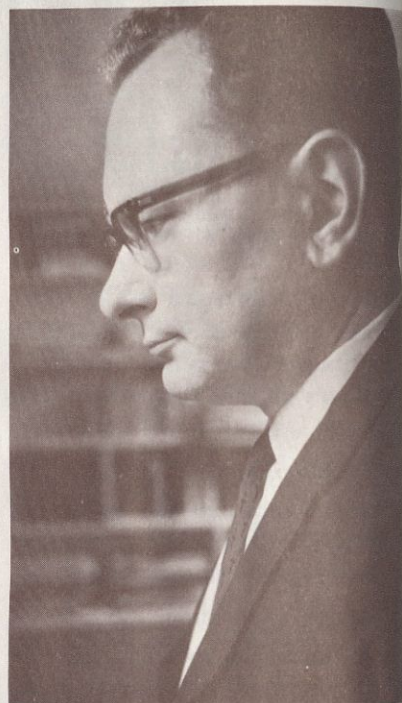
A harpsichordist could easily find himself in the poor-house if he hired a tuner every time his instrument started sounding "ripe". The wood frame of the harpsichord is subject to changes in size and shape at each fluctuation of temperature and humidity. These changes are invisible to the eye (unless the frame is very badly designed!), but they do affect the tension of the strings, and are therefore obvious to the ear. Consequently, tuning is required every week or so, on an average — more often when an instrument is new and still "settling", or during seasonal changes; and less often in the case of an older instrument, or an instrument in an unusually stable atmosphere.

Practically every seventeenth and eighteenth-century book on how to play keyboard instruments included tuning directions, suggesting to us that this skill was considered a normal part of each player's technique. There is no reason why twentieth-century players should not be skilled in this relatively simple procedure.

This series of articles is designed to help harpsichordists learn to tune their own instruments. Since these articles are strictly for harpsichordists, the content will differ from the usual account of piano-tuning procedure in two important aspects:

(1) There are some short-cuts available to harpsichord tuners that are denied piano tuners, owing to the stronger upper-harmonic content of the harpsichord sound relative to piano sound. Because tuning is a matter of matching, of sometimes deliberately mismatching, the harmonics of two pitches, the stronger these harmonics are, the more that can be done with them.

(2) The tuning system used today,



equal temperament, is almost exclusively the property of the piano (and to some extent the clavichord) among stringed keyboard-instruments. It was never advocated for the members of the harpsichord family until well into the eighteenth century, and then without enthusiasm. (More about this in the second article of this series.) Consequently, any harpsichordists interested in authenticity will want to experiment with tunings other than equal temperament, to experience directly the relative advantages and disadvantages of the various systems relative to the kind of music being played.

Equal temperament is not only historically outside the domain of the harpsichord; it is detrimental to the sound of the instrument. The sharp major thirds contribute to the "jangly" sound some people find objectionable.

However, there is no denying that equal temperament is firmly established.

lished in our modern way of thinking about music, even to those who sing, and play instruments that are not restricted to twelve notes to the octave. (This is not to say that singers and players of free-pitch instruments *perform* in equal temperament. They do, however, tend to think in it: enharmonic equivalents, for example, which are taught to violinists and sopranos just as much as to piano players, are possible only in equal temperament.) Because of this general acceptance of equal temperament, it is best to start with it before going on to some of the more-authentic tunings. Some players may want to stay with it if they frequently play with woodwinds or strings, or if they specialize in music from the late Baroque and early Classical eras. Others who specialize in Renaissance or seventeenth-century Baroque music will find that the tunings presented in later articles of this series are preferable. Still others may want to switch from one tuning to another as the weekly tuning chore comes around, simply to become conversant with the various possibilities.

Please suspend for now any questions about the *Whats* and *Whys* of temperament; these will be covered as the various systems are discussed. Right now, to judge from many letters sent to *The Harpsichord*, the essential thing is to describe *How* to get the recently Built or Bought instrument "in tune", which in twentieth-century terminology means: how to get the instrument into equal temperament.

The first step is to establish the pitch of one note from which all the others will be judged. In the age of the harpsichord, pitch was a highly variable thing among domestic instruments — it was almost in the realm of personal preference. In our scientific age (and if we are going to play with other instruments), we are obligated to maintain some objective standard, if only to keep the tension of the strings from becoming too great for the frame. Hence the need of a tuning fork or a pitch pipe. Further, leave the tuning note A to the fiddle players —

harpsichordists are better off tuning from C. Ideally, it shouldn't matter which note is used for equal temperament, but let's face it: even the best tuners must allow very slight errors that will never be heard in performance. If they don't, they could easily spend twelve hours satisfying their perfectionist tendencies, and thereby lose eleven hours of more-rewarding musical practice. If the note C is taken as the pitch standard, the slight errors will then appear in less-common keys; but if A is the standard, an error or two could easily show up in C, which is, after all, the basic key of our Western music, and one of the most common keys for harpsichord music. In allowing "slight errors" I am not advocating sloppiness in tuning, but merely suggesting that tuning by ear is not absolute.

Once C is established, tune all the C's on the instrument. If you have never tuned before, this will be your first introduction to intervals and beats. Two notes are said to be an octave apart when the vibration frequency of the upper note is twice that of the lower note. The vibration frequency of a given note can be doubled by halving the length of the vibrating string. This halving of the length can be accomplished either by stopping the string in the middle, or by causing the string to vibrate in two equal halves. It is the latter mode of vibration that interests us here. Whenever a string is set in vibration, it not only vibrates in its entire length, but at the same time vibrates in halves, fourths, fifths, etc., producing a series of pitches higher than the pitch of the entire vibrating string. These upper notes, called harmonics, are not heard as separate pitches, but rather they contribute to the tone quality of the basic pitch, called the fundamental. The harmonics are of extreme importance to the tuner, as they are his means of accurately comparing the pitch of one note against another. In the case of the octave, the comparison is between the fundamental of the upper note and the pitch produced by the lower string vibrating in halves. When these two

pitches are the same, the two fundamentals are an octave apart. When the pitches are not quite the same, the vibrations will alternately reinforce and cancel one another, causing a "throbbing" or "beating" sound, and the two fundamentals will not be an octave apart. The trick, then, is to make certain each octave you tune is perfectly smooth, without a trace of "beating".

The next interval to consider is the major third, middle C up to E. If you are uncertain about the width of a major third, play the C, hum the first two notes of the Blue Danube Waltz, and tune E to the second note of your hum. Now, while playing C and E together, start moving E around slightly until you reach a point where all beating disappears — the harmonic resulting from the lower string vibrating in fifths will then be matched with the harmonic resulting from the upper string vibrating in fourths. (This interval is almost impossible to tune directly on a piano, because of the relative weakness of the harmonics.) You have a pure major third. Now the interval must be tempered (for reasons that will be clear later in this series — remember, we are concerned here with the *How* and not the *Why*), or slightly removed from its pure form. Slowly raise the pitch of E, and listen to the beats that result from this mistuning. The more you raise E, the faster the beats will become, until they will be throbbing at about the rate of sixteenth notes. Stop at this point. Don't tune any other E's as yet. Now tune G-sharp a major third above E, first pure and then sharp until it is beating at about the rate of sixteenth notes. Try G-sharp against the upper C. If the beat rate of this third is approximately the same as for the other two thirds, you have done well. If not, then, by trial and error, keep moving E and G-sharp until the three thirds C—E, E—G-sharp, and G-sharp (A-flat)—C are all beating at approximately the same rate. If any inequality of beat rate is to be allowed, let the upper thirds beat slightly faster.

(Continued on page 17)

CLARPSICHORD

of NOTE



The Metropolitan Museum of Art,
The Crosby Brown Collection of Musical
Instruments, 1889.



The featured harpsichord for this issue is a double manual Flemish instrument built by Joannes Couchet, probably about 1650. It is an excellent example of Couchet workmanship and a good illustration of a Flemish instrument. Notice that the bent side is not curved as deeply as an Italian harpsichord. This is caused by a longer scale and more string tension. The case is comparatively heavy in order to combat the greater string tension. Case decoration usually consisted of paint or paper designs. The square front of this instrument is a major feature of 16th century Flemish harpsichords.

This particular harpsichord is equipped with four stops, three sets of strings and a lute stop. Each keyboard contains four octaves and a fifth F to C.

The beautifully decorated case rests on seven carved, gilt legs which are joined by stretchers located near the floor. The case presents a variation of the leaf motif used on the legs but is done in paint. The soundboard is painted with tempera in a single line adaptation of flowers.

The embellishments on the name board and inside of case (see page 13) are especially beautiful and well preserved for an instrument built more than three centuries ago. The small gilt moulding placed around the inside of the case and over the soundboard is a typically Flemish feature.

The front of the natural key is called the "arcade" and this was often shaped with multiple half circles produced by a hand or foot operated rotary cutter. The arcades of this instrument are particularly interesting since they have been individually carved. Flemish keys almost always had naturals of bone and sharps of a hardwood which has been stained black.

Notice in the photograph on page 12 that the four stop knobs are mounted far back on the cheek board and are direct extensions of the jack slide. There is no linkage involved. These

controls are so far away from the keyboard that it was practically impossible to change a register while playing. Of course music demanding rapid register changes was not being written at this time so this arrangement was quite acceptable. Harpsichordists as far back as 1650 also had fingernails and because of this, it is easy to see from the scratches about the stop buttons that the 8' lute stop on the upper manual seemed to be the one most often used. This set of jacks (the diagonal set located between the 4' tuning pins and the 8' nut) plucks very close to the nut and produces a nasal tone. This Lute Stop should not be confused (yet it always is) with a Buff Stop which places felt or buffed leather pads (originally buffalo leather) against the string to dampen it and produce a harplike effect.

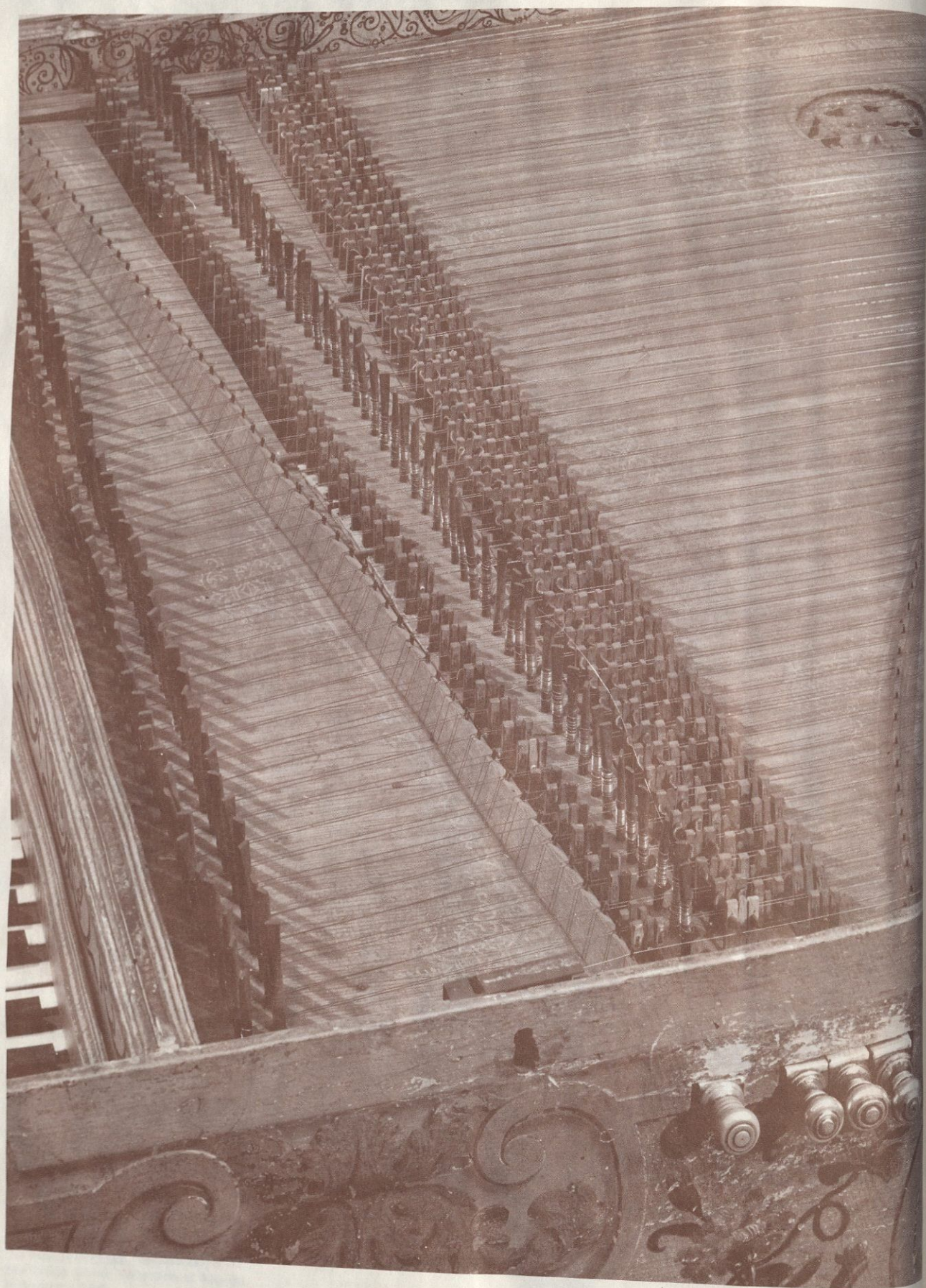
Undoubtedly the most interesting part of this harpsichord is the fact that both keyboards could be played at the same time. This was a remarkable refinement which made the harpsichord ideally suited for baroque keyboard music. This invention is generally attributed to Joannes Couchet.

According to letters from G. F. Duarte to Constantin Huyghens which were written in 1648, Couchet was the first to confine the 4' register to the lower manual and add a second 8' set of strings as well as shifting the lower manual so it played at the same range of octaves. Up until this time, the two manual harpsichord was simply a transposing instrument, the lower manual for one pitch or key and the upper manual for another.

The language of the Duarte letters is interesting and they contain some statements which might be helpful to the modern builder. The longest of these letters, and perhaps the most informative, is in the Leiden University Library and reads as follows:

"Sir, having received your honour's pleasing (communication) of Feb. 27th, I shall refer in answer to the problem of the large harpsichords with one full keyboard down to the octave of G sol re ut (GG). May it please you to know of the nephew of

(Continued on page 14)





HARPSICHORD OF NOTE

(Continued from page 11)

the late Joannis Ruckarts, one named Couchet, who has worked for the aforementioned uncle for sixteen years and whom I have found of a very studious disposition, to which my instruction contributed not a little, viz. in the matter of investigations which his aforementioned uncle never troubled about, for the rapid action of the touch must be studied if the larger instruments are to respond and obey readily, and the subtleties and delicate points are to be discovered in matters of length of quills, keyboard and jacks, and the thickness and length of the strings, all these being matters which it would take too long to relate.

"The extreme extent of the length of the large harpsichords is 8 ft. or thereabouts; the tone *Corista* with 3 registers, i.e. 2 strings in unison and one in the octave. These can be played all three together, or each string separately, together with the octave or without the octave, like the ordinary harpsichords which your honour mentions, but which have a better harmony by reason of one string which, not being plucked, is made to vibrate on its own account, thus making a sweet, soft harmony to the continuous sound of its counterpart, which does not occur if the three strings are all being played at the same time.

"Of the 2 strings in unison the one is somewhat sharper than the other which also causes a pleasing sweetness, the one having been made a straw's width longer than the other.

"The virtue of the instruments is also that the strings are made louder, thinner and longer rather than thick, so that it is possible to play these 3 strings in five or six different ways, and they must be well nigh as soft in touch as those in a small harpsichord, in which resides the greatest art, though few of the master know it, that is to say in so far as it concerns the large instruments.

"Of these, so far only four have been made, the last ones being the best and sold for about 300 and after-

wards for 20 to 30 gilders less, so that one would have to make them specially. Now, as concerns the small tail pieces with unison or with an octave, that is to say each made according to predilection, they are usually one tone higher, as I invented them at one time, to be used in small chambers for playing courantes, allemandes and sarabands.

"If your honour wishes to command me in this as in other matters, I shall ever show myself to be, dear Sir

Your humble servant
G. F. Duranté.

In Antwerp, March 5th, 1658.

Joannes Couchet was the father of a family of harpsichord builders as well as the grandson of Hans Ruckers the Elder and nephew of Hans Ruckers the Younger. The date of his birth has been lost, but for 16 years he worked in the shop of Hans the Younger (mentioned in the letter above) and in 1642 he entered the Guild of St. Luke. He also tuned and repaired organs for his name is noted in the official records between 1646 and 1653 as having worked on the organ in the O.L.V. Kirk at Antwerp. He died either in late March or early April for he was buried in the O.L.V. Kert on the 4th of April. Two days later, his death was mentioned in a letter written by Constantin Huyghens who called him "le celebre Couchet."

According to Raymond Russell, there are only 10 Couchet harpsichords surviving in the world today and the location of one of these, which was in the Morris Steinert Collection, is now unknown. The dates of four of these surviving instruments is not known, but the latest date verified is 1680.

By this time (1680), the market place was full of Flemish harpsichords and so production from most builders was down to zero. The previous hundred years had seen the extensive production of harpsichords and their style was now some what out of fashion. So now, instead of building new harpsichords, craftsmen were convert-

ing them into "modern" instruments.

This updating process was almost as much work as building a whole new instrument. The treble and bass parts of the case would be removed in order to widen and lengthen the whole instrument. Then aged pine was added to the sound board to make up for the enlarged case. The wrestplank would be entirely replaced as were jacks, jacks, rails, keys, etc. An article printed in the *Dictionnaire Portatif des Arts et Metiers* in 1767 read "A harpsichord by Ruckers or Couchet, carefully altered and enlarged, with jacks, keys and keyboards by Blanchet is today considered a very precious thing." (The Blanchet family consisted of five excellent harpsichord builders, starting with Nicolas who opened his workshop in France around the year 1800 and ending with Pascal Joseph Tabbat about 100 years later. Nicolas devoted much time in restoring fine harpsichords.)

Raymond Russell indicates that the Couchet instrument we have presented here has also been altered. It states that it was enlarged from a single to a two manual instrument.

Regardless of the changes which may have been made by known or unknown artists along the way, this harpsichord bridges the centuries to a quiet time when people could lavish their talents on a single instrument and not be condemned for insisting on quality instead of quantity. It takes us back to a lost era when the title Master Craftsman was earned through long profitless years of hard and devoted work. There was no 5 o'clock rule then, for these artists worked until the candle flame sputtered in its socket and the coals on the hearth grew dim letting a heavy chill seep through the taut linen "windows".

The trip home to wife and family was up a steep, twisting and narrow stairway to the floor above, yet Couchet's step was light as he climbed to his loved ones, for he could honestly say "What I have done today . . . I have done, well".

(H. L. F.)

Hilda Jonas Harpsichord Workshop Scheduled at Put-In-Bay, Ohio



Photo by Daniel Ranshoff

The fourth annual Put-in-Bay Music Festival has been scheduled to open this year the morning of August 18, 1968 with Master Classes in Harpsichord and closes the evening of August 24 with a concert at Put-in-Bay Town Hall.

Put-in-Bay is a delightful Lake Erie Island, located about 12 miles northwest of Sandusky, Ohio.

While the island is important historically, it is more famous today for the Harpsichord Music Festival held here each summer.

Hilda Jonas created this unique festival in 1965 and it has been growing dramatically each year since. A native of Dusseldorf, Germany, Mrs. Jonas studied at the Cologne Conservatory of Music with Professor Wittels. In Switzerland she studied piano with Rudolf Serkin and in Paris she studied harpsichord with Wanda Landowska. Her professional career includes con-

certs in Europe, Australia, New Zealand and Hawaii. Her many recitals in the United States at colleges, universities and museums have firmly established her reputation in this country.

When asked about her Put-in-Bay Festival she replied: "My first festival, suggested by Dr. McClure of the Ohio State University School of Music, took place in 1965 and was attended by people from all over the United States. Many returned the following years. New students, of course, are added each year.

"Our participants increased in number each succeeding year and this year we will have the largest, most exciting and most comprehensive Festival in our history.

"Certain patterns have emerged during these years. We have Master Classes in the morning, private lessons in the afternoon and chamber music

and sight reading in the evening. The time in between is devoted to practicing or just vacationing on this beautiful little island. There are cool groves of trees for quiet meditation or conversation and, of course all manner of water sports are available to those who want a more active time.

"Of course our Festival is not limited to harpsichords. Violinists, flutists, oboists, double basses and other musicians are bringing their own instruments. Many harpsichordists are bringing their own harpsichords also, especially as quite a few professional harpsichordists are attending. Those who do not own harpsichords, or those who can not bring their harpsichord because of the distance they have to travel, find enough harpsichords available here to play, study and practice. We have had many harpsichords here each year.

"During Master Classes" Mrs. Jonas continued, "we discuss music which is of interest to all, and participants are preparing in advance what they are playing. I am corresponding with every one to decide what they will prepare. During the last three seasons we covered a variety of composers of all countries. We included Couperin, Rameau, Jan Sweelinck, Frescobadi, Scarlatti, Vivaldi and, of course, mostly Bach! Many Preludes and Fugues of the Well-Tempered Clavier, and many of the Concertos for two, three and four harpsichords were covered, played, analyzed and performed.

"This year the emphasis is going to be on 'The Suite', but not exclusively. Again, the multiple concertos and anything which participants want to prepare is going to be accepted.

"Of course the most thrilling evening of all is the last evening, a Saturday night, when we present a con-

(Continued on page 17)

Society Library Acquires 3 Ervin Henning

Compositions

The I.S.H.B. Circulating Library Project gets underway with the acquisition of three major Harpsichord works by Ervin Henning. They consist of his "Suite for Harpsichord", "Capriccio for Harpsichord" and "Fantasia for Violin and Harpsichord." Both the scores and an excellent tape were donated by the composer for our circulating library. The harpsichord used in the recording is a 1764 Jacob Kirckman which was restored to concert condition by Roslyn Brogue Henning in Frank Hubbard's shop and under his supervision.

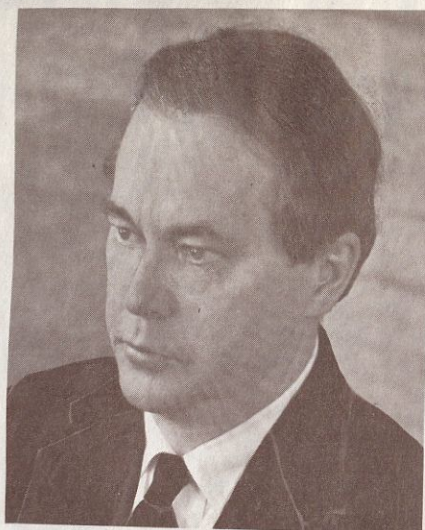
The Suite is a major contemporary work which is divided into 12 movements titled: Overture, Inno, Gavotte, Sarabande, Passamezzo, Flourish, Fughetta, Dies Irae, Blues, Siciliano, L'Home Armee and concluding with Quodlibet. It is a widely contrasting piece with considerable use of the bass clef on the treble staff.

"Capriccio" for solo harpsichord is an extremely original composition in which time changes play a more than usual role. The first 25 measures present 20 time signature changes including 2/4, 3/4, 4/4, 5/8 6/8, 7/8 and 11/8. The work lives up to its title and it would be a good number to include in a recital.

The "Fantasia for Violin and Harpsichord" is a brilliant composition which requires the services of a competent violinist and harpsichordist if it is to be performed at all well. The tape presents two artists who are competent and the result is a joy to hear. The harpsichord is unshackled from its baroque past and is used in an exciting manner. The versatility of the violin is also used to advantage.

All three numbers are on one 7 inch tape reel which is to be played at 7½ ips.

Ervin Henning is an early member of the Society and lives in Cambridge, Massachusetts. He completed New England Conservatory's four-year course in two years and received his



degree with honors in 1946.

His compositions, mostly for chamber groups in both traditional and modern structural techniques, have been published and extensively performed on both sides of the Atlantic. In 1962, Harvard University acquired the work sheets of his Fantasia for Violin and Harpsichord for its rare manuscripts collection in Houghton Library.

His list of compositions is too long to be included here but they cover works for ballet, stage, television and the concert hall. Mr. Henning composed the music for Harold Pinters "The Dwarfs" as well as special musical effects for Edward Albee's "Tiny Alice." His ballet "Time After Time" was presented by the Radcliffe Dance Group at Harvard's Leob Drama Center.

Mr. Henning's music is available through various commercial publishers including Edition Heuwelmeijer, Amsterdam; Boston Music Company; E. C. Schirmer; Hargail Music Press and Tritone Press, Hattiesburg, Miss.; Theodore Presser, Distributor. His Suite for Harpsichord can be ordered from The Brown Study, 10 Kenway St., Cambridge, Mass. postpaid for \$3.50. The "Capriccio" is available for \$1.00. Your Society has one of the few full scores of the "Fantasia" however, if demand requires it, The Brown Study could make them available.

The tape and scores of these three compositions may be borrowed from the I.S.H.B. library for a two week period. A \$1 handling fee is required to cover postage, insurance, etc. All requests for loan are filed in the order they are received. A reservation list is maintained to assure everyone eventually receiving the music they request. All three Henning scores and tapes are loaned as a unit. They are also available separately.

GO FOR BAROQUE

(Continued from page 2)

ing THE HARPSICHORD is close to \$600 an issue. And that takes into consideration the fact that there are no salaries or expenses paid and the layouts, photographs, art work, travel expense, office space, telephone and telegraph, time and all the writing donated by devoted Society members.

This means that publication expenses must be taken from membership dues, which is less than an ideal arrangement. I think membership dues should be used in our other Society programs such as the Circulating Library, Harpsichord Museum, Scholarship Fund, Local Artist Concert Lectures, etc. I have not the slightest doubt in the world about the success of our unique organization, but we need help now.

We desperately need a National Advertising Manager who has experience in advertising sales or agency work who will volunteer to direct our advertising program. We also need sales staff who can work in conjunction with the Advertising Manager and contact potential advertisers in their area.

The Advertising Committee is, at this moment, the most important committee in our organization. The success or failure of this committee may very possibly mark the success or failure of THE HARPSICHORD. Our numbers are small and we can use all the help we can get. May we list your name on the masthead of our next issue as an active member of this committee?

Hal Haney

HILDA JONAS

(Continued from page 15)

cert at Put-in-Bay Town Hall. It is rather informal but of the highest standard. It is our 'thank you' to our hosts, the gracious people of Put-in-Bay and their vacationists. It is really always a grand evening. The hospitality, the friendliness of the island and the enthusiasm of the visitors create an atmosphere which participants will remember for a long time to come."

For detailed information on this year's Put-in-Bay Music Festival write to Dr. Theron McClure, School of Music, Ohio State University, Columbus, Ohio.

WELL TUNED HARPSICHORD

(Continued from page 9)

Because the proper placement of these thirds is absolutely essential to the success of your tuning, it is a good idea to repeat the process in the octave below middle C as a check on what has been done thus far. If the lower E and G-sharp are exactly one octave below the upper E and G-sharp, then you have proved the accuracy of your initial tuning. If not, then now is the time to correct the error. Keep in mind that the beat rate for the thirds in the lower octave will be half that in the upper octave — don't try to equalize the beat rate of all six thirds. Ideally, the rate should increase gradually as you go up the six thirds.

Tune all the octaves of E and G-sharp.

The next interval to tune is the perfect fifth. Play middle C, hum the first three notes of the Blue Danube Waltz, then hum just the first and third notes and tune G to the upper note of your hum. While playing C and G together, move G around until you reach a point where all beating stops. You now have a pure perfect fifth, in which the harmonic resulting from the C string vibrating in thirds is matched with the harmonic resulting from the G string vibrating in halves. Temper this fifth by moving G down almost imperceptibly.

The next step would be to tune D a fifth above G, then A a fifth

above D. It is better, however, to keep the tuning in the same octave, so we shall make use of the inversion of the fifth, the fourth. In tuning, it doesn't matter whether you go up five notes from G to D (a fifth), or down four notes G to D (a fourth). So, from G above middle C, hum the first two notes of the big cello melody in the first movement of Schubert's "Un-finished" symphony (a fourth down), and tune D to the second note of your hum. As before, play G and D together and move D until all beats disappear. Remember that the fifth C—G was tempered by slightly lowering the upper note. If we had next gone from G up to D, we would have similarly tempered that fifth by lowering the upper note D. All fifths in equal temperament are made ever-so-slightly narrow. When we invert the fifth into a fourth, as we did when we went G down to D, it becomes necessary to widen the fourth almost imperceptibly, so once the G—D fourth has been made pure, the D must be slightly lowered.

Tune a pure fifth above D, the note A, and lower the A, i.e., temper the D—A fifth.

Now play the intervals you have tuned this far, and add the fourth A—E (E was established when we were tuning thirds, so don't change it). They should all sound slightly discordant because of the tempering, but the essential thing is that they sound about *equally* discordant, with perhaps the fourths sounding slightly more rough than the fifths. The most common mistake made is to narrow the fifths and widen the fourths too much — the amount of tempering required is very slight. Be certain, in making adjustments to get all the intervals to about the same degree of discordance, that one of the fifths doesn't get wider than pure, or one of the fourths narrower. This can easily happen.

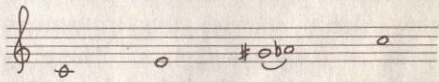
We have seen that there are four fifths between C and E, and that they must all be tempered the same amount. Exactly the same situation prevails between the major third E and G-sharp. The fifths (or fourths, depending whether you are thinking up or down

from the first note to the second) E—B, B—F-sharp, F-sharp—C-sharp, and C-sharp—G-sharp must be tempered to equal discordancy between the fixed notes E and G-sharp.

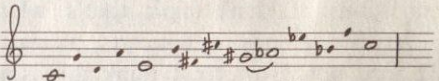
Similarly, four tempered fifths must be placed between G-sharp — only let's switch gears and call it A-flat — and C: A-flat—E-flat, E-flat—B-flat, B-flat—F, F—C.

It might be helpful to summarize this system in notation.

(1) Tune equally-discordant thirds in the C octave:



(2) Fill in four equally-discordant fifths and fourths from one note of each of the thirds to the next.



(3) Then tune all the octaves of these notes.

As you become accustomed to this system, you will find it is not nearly so complicated as it seems on paper. You will also discover little ways of checking the accuracy of your work, such as making certain that neighboring thirds are beating at nearly the same rate. You may also discover, depending on the tone of your instrument, that some of the work is better done an octave lower than notated above.

The next article in this series will deal with one of the most satisfactory systems for playing older music: the quarter-comma meantone temperament.

ALLEN GREEN INTERVIEW

(Continued from page 7)

thought so many people were attending your performance. He said that he thought it was because you were playing a harpsichord and that there is a great curiosity about the instrument. He thought they were attending because they were curious. Would you like to comment on this?

ALLEN GREEN: Well, I hope that is not too true. But I guess to a fair extent, it is true. There seem to be a lot of people who are just very curious about this weird instrument. They don't particularly care what type of music it plays or the significance of the music or anything of that sort. They are the ones who are always up

there after the concert, or even during intermission, looking the thing all over. They have to see all the ins and outs of it. There isn't any other instrument which affects people quite like this. You go to an organ recital and there are a few people who will look at the organ, but they are not crawling all over the organ loft pulling the pipes apart. Or you go to a violin recital, and while there may be a few specialists there who want to know if the soloist used a Strad or just what, they don't examine the instrument with a magnifying glass. There is something about the harpsichord that everybody who comes wants to look at all the action and ask all kinds of questions. I don't think that's why everyone attends my concerts, at least I hope not. However, I think this is a definite factor. And there is something about that instrument that . . . well . . . look at the people who build harpsichords. There aren't anywhere near that many people building any other kind of instrument that I know of.

THE HARPSICHORD: Do you know of any reason for this?

ALLEN GREEN: No. I really don't. I've wondered about this and I don't know what it would be, unless it's a combination of the rather distinctive kind of sound it makes which is like a piano and yet it's different. Why is it different? Plus, I think the type of music it plays. Baroque interest does have some rallying power too. Certainly Bach is popular and there are a lot of people who think you have never really heard Bach unless you hear it on the harpsichord, plus the fact that in this stage of the game, I guess it's just enough off-beat and has enough, perhaps snob appeal, to some people to exert an attraction. Everybody knows pianos and we have them all over, but a harpsichord is something a little more esoteric. A little more high-brow. It's sort-of the "in" thing with a lot of people.

On the other hand, there are some people who believe the harpsichord should have never been revived.

I find piano teachers, especially if they are a little along in years, are the most resistant to the harpsichord. They are the least tolerant and the least interested in the harpsichord. They tend to be just a little scornful of it which was a 19th century attitude of course. They believe that if the piano was the 19th century instrument that it must be better! Period! But it's not just a matter of being better. It's a matter of being different. Though I will firmly stick up for the fact that Bach is better on the harpsichord than on the piano, I don't think we need or should forget about the piano as far as Bach is concerned. Even though the music was obviously not written for the piano and it makes no use of the piano's potentialities while the harpsichord seems to fit it like a glove. But this is a silly argument to carry on, but it is the pianists' position. Especially these older piano teachers who are most resistant.

THE HARPSICHORD: What do you think of Glenn Gould recording so much Bach on the piano?

ALLEN GREEN: Well, this is his privilege. I certainly don't find that Glenn Gould's Bach is the last word as far as I am concerned. It is almost always interesting. Some things I have heard him do I did definitely not like and other things I have liked at least in part. There is always an impressive aspect to it. He is thorough and has a gift for performance and all that sort of thing. It's a little surprising to me that these recordings have been as successful as they have these days when there seems to be much more interest in recording these things on the harpsichord. I think Gould has succeeded in this regard probably by sheer force of his personality and talent in spite of the fact that the harpsichord is considered by so many as preferable. I find I get more mystified and baffled by hearing Gould play Bach on the piano than anything . . . just trying to decide what Bach actually did sound like. I have never really been able to decide this, and I don't think Gould has been able to decide

this either. His later recordings are quite different from his earlier recordings.

THE HARPSICHORD: What composer's music do you enjoy playing most on the harpsichord?

ALLEN GREEN: Well, I feel more at home with Bach than almost any other composer. This of course, is in contrast with many other people. Some people are much more at home with Louis Couperin or Jean Philippe Rameau. I respect that music but I don't really feel at home in it. When I play it, it's a matter of struggling with it and rather contriving it, whereas with Bach, it seems to come naturally. I don't feel I have interpretive problems. Then there are many people who are just not at home with Bach. It doesn't sound as if it is coming natural at all. Bach's genius first hit me when I was about 12 years old. I had an older brother who played organ and he got me started with Bach. Certainly Bach can stimulate a great deal of enthusiasm when it first hits somebody. It can be very infectious.

THE HARPSICHORD: Since you have been associated with universities for some time, do you believe universities have a role they can play in the general musical education of the entire community, especially in less popular musical periods such as baroque?

ALLEN GREEN: Yes, indeed! I started a series of baroque concerts here at the University of Denver many years ago because I believe that a university not only has a responsibility in present things of this sort, but I think it has a rather unique position and possibilities for doing so.

Take the baroque era.

Here is a whole field of music that calls for performing forces which are not generally in existence in most parts of the country. We have a symphony orchestras, we have concert pianists, we have string quartets, but none of these can really play baroque music the way it should be played.

Of course they hit it a little once in a while, but you need special types of chamber ensembles which center around the harpsichord or vocal ensembles, again centering around the harpsichord. Most colleges have good vocal groups and most of them have enough good instrumental players to be able to do justice to this sort of thing. Here is where the university can play a very vital role in musical performance in our time. Not only with baroque, but definitely with the renaissance, the middle ages if you wish, and various types of modern music. We are finding that universities are playing an ever increasing role with various performances of opera, especially modern opera. This, of course, is important too.

With the availability of staff, physical facilities, instruments and so forth, universities can be of tremendous help to the entire community and furthering of musical knowledge throughout the country.

Universities can have a big influence in bringing back the harpsichord and the wonderful music written for it. When the public becomes familiar with the harpsichord and harpsichord literature, perhaps no one will come up to me after one of my concerts and say, as has been said several times to me, "Mr. Green, I certainly enjoyed hearing you play Bach tonight . . . but it sure sounded funny on the harpsichord!"

ZUCKERMANN

(Continued from page 2)

removing him one step from the direct exchange of goods and activities; next followed a middleman to help in the exchange; then a whole series of middlemen.

All these middle men were a number of steps removed from the primary sources of meaningful activity. All they did was handle, exchange or manipulate symbols of the prime meaningful activity — symbols like

money, papers, bills, stocks, etc. Already these middlemen were much more numerous than the primary producers.

Then came mass production, forcing even the primary producers into meaningless activity, since each individual would process only a tiny fragmented part of a finished product. Finally came automation and the rise of meaningless "service" industries (like credit cards) removing the individual entirely from primary activities and putting him completely into symbolic activities.

Now . . . for some reason . . . the human psyche does not thrive on symbolic activities. One can cheat the psyche for a while into believing that the empty manipulation of symbols or abstractions is meaningful, just as docile office workers will put up with a windowless building or people in search of art will listen to computer compositions; but in the end, the soul, psyche, that which is human in us call it what you will, is going to start wilting like a plant deprived of water and sunlight.

The wilting process is actually taking place to an alarming degree in the modern world. It manifests itself in the high incidence of neuroses, a general malaise and an appalling indifference to the fate of other human beings, whether they are thousands of miles away, or in the streets and ghettos under our very eyes. Of course, cruelty and indifference are old human traits, but the new and lethal addition is the element of impersonal relationships which the modern world has bred.

Recently we ran a small ad in a local paper to find a girl for our harpsichord workshop. It wasn't a particularly interesting job but we were deluged with applicants. Many of them were "rejects" from the world of the secretary, advertising, and publications. What attracted them first, was that the ad was not placed through an agency (humanizing step number one), second that it offered some manner of

meaning and third, that it offered work for the hands which was not considered degrading.

Which brings us to the social attitudes toward "working with one's hands." These attitudes are ambivalent; on the one hand this is considered degrading, uninteresting, on a low step in the social scale; on the other hand, it is considered "interesting" in a primitive way (like folk music and American Indian handicrafts) and nourishing in the back-to-nature tradition of Jean Jacques Rousseau. Neither of the attitudes accounts for the real importance of "hand-work" which is expressed in the German word "schaffen" (creating, working, bringing forth) — a moving closer to the primary human impulses rather than a succumbing to the insatiable demands of the oversized human brain for constant and mostly empty activity, divorced from the natural flow of things.

The do-it-yourself phenomenon is allowing thousands of people who are caught up in the innumerable dead-end activities of modern society to find in a small measure, that which really should have filled their lives. In letter after letter, people say that putting the harpsichord together was the most meaningful project they had ever been engaged in. Rather than taking this as a flattering comment on my kit, I take it as a devastating comment on their lives!

There is probably no solution to this condition, but we can rebel in a small way. We can learn how the artifacts we deal with in daily life work . . . everything from harpsichords to typewriters to phonographs to vacuum cleaners to toilets to houses, and we can learn to repair and restore and even build them ourselves (it's getting to be impossible to find good repairmen anyway) thereby refusing to buy anything new at all, and experiencing some of those "primary" impulses mentioned earlier.

Wallace Zuckerman

LETTERS

Dear Sir:

It was a pleasure to receive this, the first issue of THE HARPSICHORD, and I wish to thank you for the publication of such an interesting and informative newsletter. Congratulations on a job well done.

Grover L. Devine
Hayward, Calif.

* * * *

Dear Sir:

Thank you for your copy of the new magazine, THE HARPSICHORD. It has an attractive lay-out and is well illustrated.

Good luck on your venture and please keep me posted.

sincerely,
Philip Treggor
Organist and Choirmaster
Hartford, Connecticut

* * * *

Sirs:

The first issue of THE HARPSICHORD was great. It is good to know that the ideas therein, which very often are not well received in other circles, are indeed welcomed by harpsichord enthusiasts.

Some encouragement should be given to the transcription of more lute music in harpsichord editions.

Also, more encouragement should be given to the complete publication of the complete works of Maurice Green for harpsichord (organ). This composer's skillful economy of writing makes his works sound admirable on the harpsichord.

Gratefully,
Rev. Ronald Dahlheimer
Church of St. Joseph
Rosemont, Minnesota

* * * *

Dear Sir:

As I am a pupil of both Wanda Landowska and her assistant Mile. Denise Restout with a State Department sponsored tour in Europe in 1956-57, I feel an intense personal interest in the new publication. My

present position of Chairman of the Department of Harpsichord at the Peabody Conservatory-College keeps me in touch with current trends in harpsichord study and lectures on Baroque style and practice also add to both my duties and to the feeling of breadth in my position in our field.

Two premieres at the National Gallery of Art in Washington, D.C. have given still another point of view since the first was my "Concerto for Harpsichord, Percussion and Orchestra" and the second (last spring) was my "Concerto Grosso" for Harpsichord, Flute and String Quartet. I played the keyboard part in both works. Appearing as Harpsichord soloist at the last four Inaugural Ceremonies of our Presidents has created for me an enviable sense of the contemporaneity of the Harpsichord and certainly negates any feelings of antiquarianism. In short, the Harpsichord lives again in the best sense of the word and many composers, including this writer, are creating for it.

My compliments to you for so excellent a first issue, and I earnestly trust and hope the project will grow apace. With every good wish I remain,

Yours Sincerely,
Hugh O'Meagher
Chairman Harpsichord Dept.
Peabody Conservatory-College
Baltimore, Maryland

* * * *

Dear Sir:

I just received your first issue of THE HARPSICHORD and am overjoyed! Please make sure we continue to receive it. We have built a harpsichord and are now working on a clavichord.

Yours gratefully,
Rev. Odo Muggli, O.S.B.
Assumption Abbey
Richardton, N. D.

PREVIEW

of major articles in the next issue.

"THE VICE SQUAD OF MUSIC'S WORLD", an amazing study of contradictions by Hugh O'Meagher, Chair-

man Harpsichord Dept. of Peabody Conservatory-College, Baltimore.

EXCLUSIVE INTERVIEW WITH SYLVIA KIND, harpsichordist and Professor at the Hochschule fur Musik in Berlin. Profusely illustrated!

"THEY HAD MORE THAN ONE THING IN COMMON". An interesting feature about three of our most famous U.S. leaders and their love for harpsichords.

"HOW TO ADD A SECOND CHOIR OF STRINGS TO YOUR HARPSICHORD." Step by step plans, drawings, photographs make it easy to give your harpsichord eight different sound combinations!

"SALUTE TO A FORGOTTEN HERO". Without him, keyboard instruments would be in a terrible mess.

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